

1-5-3  
- 1 4

# G. de Saint-Quentin



## Carillons blancs

## et Carillons noirs

Transcrit par l'Auteur

pour

Ensemble de Harpes

- 
- 
- N° 1. CLOCHES MATINALES 2.\_net  
N° 2. CLOCHES MÉLANCOLIQUES 1.70 net  
N° 3. AIR DE CARILLON 2.50 net

*EACH PIECE:*

PRICE NET: 2/\_

**ALPHONSE LEDUC**

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# CARILLONS BLANCS ET CARILLONS NOIRS

1

« C'est le matin; voici qu'un carillon joyeux  
Fait jaillir du clocher sa claire sonnerie,  
Tandis que du profond sanctuaire où l'on prie,  
Monte un hymne grave et pieux. »

V. D'AURIAC.

G. DE SAINT-QUENTIN

Op. 53 — N° 1.

## I

### CLOCHES MATINALES.

Animé

8

Les HARPES

*ff*

**Religioso poco maestoso**

First system of the musical score. It consists of two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a forte (*f*) dynamic. A section marked *serré ff* (tight fortissimo) is indicated by a dashed line. The second staff has a forte (*f*) dynamic and features a triplet of eighth notes. The system ends with a first ending bracket labeled '1'.

Second system of the musical score. It continues with two staves. The first staff has a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The second staff also has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes. The system ends with a first ending bracket labeled '1'.

**Poco meno**

Third system of the musical score, titled **Poco meno**. It consists of two staves. The first staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff has a piano (*pp*) dynamic and features a triplet of eighth notes. The system ends with a first ending bracket labeled '1'.

*Sempre dolcissimo, molto meno**court.*

Fourth system of the musical score. It consists of two staves. The first staff begins with a mezzo-forte (*f*) dynamic and includes a triplet of eighth notes. The second staff has a piano (*pp*) dynamic and features a triplet of eighth notes. The system ends with a first ending bracket labeled '1'.

**Molto largo**

Fifth system of the musical score, titled **Molto largo**. It consists of two staves. The first staff begins with a fortissimo (*ff*) dynamic and includes a triplet of eighth notes. The second staff has a fortissimo (*ff*) dynamic and features a triplet of eighth notes. The system ends with a first ending bracket labeled '1'.

**1<sup>er</sup> Mouvt! (Animé)**

8  
1<sup>ères</sup> B

Div. *ff*<sub>8</sub>

1<sup>ères</sup> A

8

8

*f* Unies

$\text{♩} = \text{♩}$  précédente

*mf* *p* Div. ad lib.

**En cédant**

Une seule

Toutes

*pp*

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# CARILLONS BLANCS ET CARILLONS NOIRS

1

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V. D'AURIAC

G. DE SAINT-QUENTIN

Op. 53 — N° 1.

## I

### CLOCHES MATINALES.

Animé

8

Les HARPES

*ff*

8

*cort*  
*vibrato*

8

*cort*  
*vibrato*

8

*cort* En cédant

*vibrato*

**Religioso poco maestoso**

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first measure has a forte (*f*) dynamic. The second measure is marked *serré ff* and contains a fermata. The third measure has a first ending bracket labeled '1'. The fourth measure returns to *f* and contains a triplet of eighth notes. The system ends with a triplet of eighth notes in the bass staff.

Second system of the musical score. It continues the grand staff. The first measure has a triplet of eighth notes in the bass staff. The second measure has a triplet of eighth notes in the bass staff. The third measure has a triplet of eighth notes in the bass staff. The fourth measure has a triplet of eighth notes in the bass staff. The fifth measure has a triplet of eighth notes in the bass staff. The sixth measure has a triplet of eighth notes in the bass staff. The seventh measure has a triplet of eighth notes in the bass staff. The eighth measure has a triplet of eighth notes in the bass staff. The system ends with a triplet of eighth notes in the bass staff.

**Poco meno**

Third system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first measure has a forte (*f*) dynamic. The second measure has a triplet of eighth notes in the bass staff. The third measure has a triplet of eighth notes in the bass staff. The fourth measure has a triplet of eighth notes in the bass staff. The fifth measure has a triplet of eighth notes in the bass staff. The sixth measure has a triplet of eighth notes in the bass staff. The seventh measure has a triplet of eighth notes in the bass staff. The eighth measure has a triplet of eighth notes in the bass staff. The system ends with a triplet of eighth notes in the bass staff.

**Sempre dolcissimo, molto meno**

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first measure has a triplet of eighth notes in the bass staff. The second measure has a triplet of eighth notes in the bass staff. The third measure has a triplet of eighth notes in the bass staff. The fourth measure has a triplet of eighth notes in the bass staff. The fifth measure has a triplet of eighth notes in the bass staff. The sixth measure has a triplet of eighth notes in the bass staff. The seventh measure has a triplet of eighth notes in the bass staff. The eighth measure has a triplet of eighth notes in the bass staff. The system ends with a triplet of eighth notes in the bass staff.

**Molto largo**

Fifth system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first measure has a triplet of eighth notes in the bass staff. The second measure has a triplet of eighth notes in the bass staff. The third measure has a triplet of eighth notes in the bass staff. The fourth measure has a triplet of eighth notes in the bass staff. The fifth measure has a triplet of eighth notes in the bass staff. The sixth measure has a triplet of eighth notes in the bass staff. The seventh measure has a triplet of eighth notes in the bass staff. The eighth measure has a triplet of eighth notes in the bass staff. The system ends with a triplet of eighth notes in the bass staff.



**1<sup>er</sup> Mouvt (Animé)**

8  
I<sup>ères</sup> B

Div. **ff**  
8  
I<sup>ères</sup> A

8

8

8

8

**f Unies**

$\text{♩} = \text{♩}$  **précédente**

**mf** **p** **Div. ad lib.** **mf** **p** **mf** **p**

**En cédant**

Une seule

Toutes

**pp**



# CARILLONS BLANCS ET CARILLONS NOIRS

1

G. DE SAINT-QUENTIN

Op. 53 — N° 1.

« C'est le matin; voici qu'un carillon joyeux  
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V. D'AURIAC.

## I

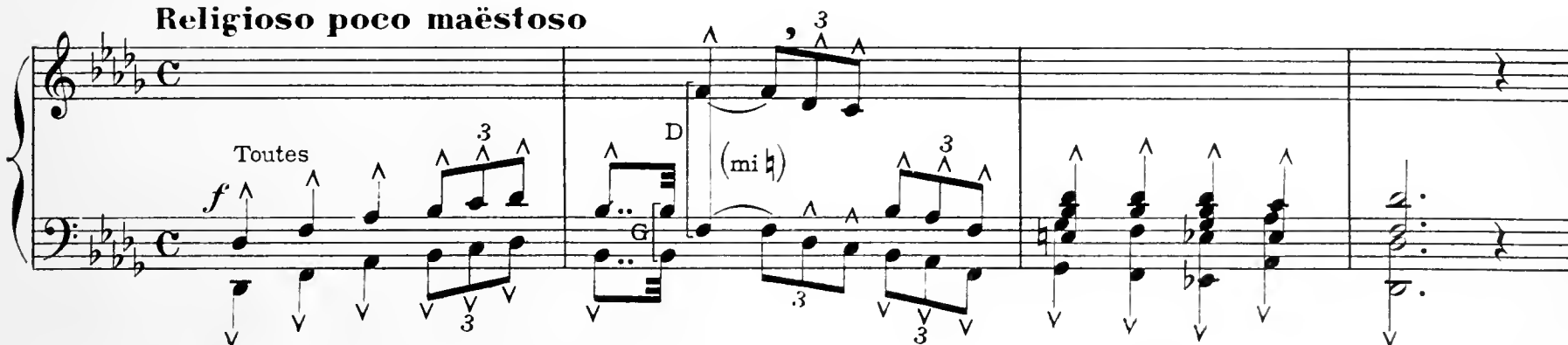
### CLOCHES MATINALES.

**Animé**

2<sup>mes</sup> HARPES



**Religioso poco maestoso**



*serré ff* 1 *f ben marcato* *mf*

*f* Div. *pp* 8 *molto meno* court. *pp molto meno* 8

*Molto largo* Toutes *ff* 3 *1<sup>er</sup> Mouvt (Animé)* *ff* 3

Div. ad lib. 3 3 3

*f* Unies 3 3 3

The musical score is written for two harps. It consists of four systems of music. The first system is in 3/4 time. The second and third systems are also in 3/4 time. The fourth system is in 4/8 time and includes a section marked 'Unies' with triplets and a 'smorzando' instruction. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p legato' and 'pp'.



# CARILLONS BLANCS ET CARILLONS NOIRS

1

G. DE SAINT-QUENTIN

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V. D'AURIAC.

## I

### CLOCHES MATINALES.

Animé

2<sup>mes</sup> HARPES

Religioso poco maestoso

*serré ff*

1

*f ben marcato*

*mf*

**Poco meno**

Une seule

*f* Div.

*pp* 8

*molto meno* court.

*pp molto meno* 8

**Molto largo**

Toutes

*ff*

3

3

3

**1<sup>er</sup> Mouvt (Animé)**

*ff*

Div. ad lib.

3

3

3

*f* Unies

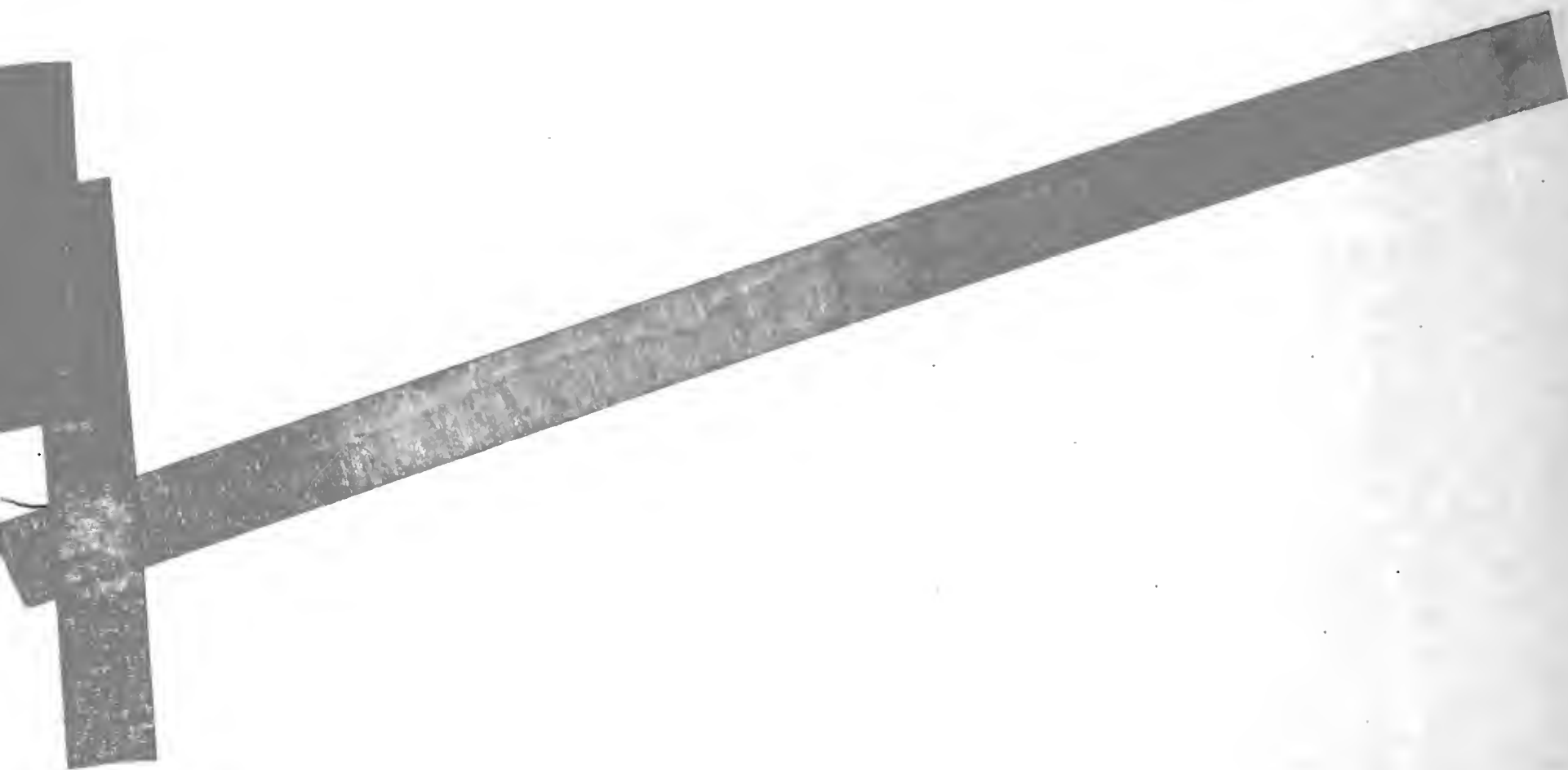
3

3

3









# Œuvres de G. DE SAINT-QUENTIN

## Musique pour Piano

**Carillons Blancs et Carillons Noirs** (1<sup>re</sup> Suite pour Piano) (6<sup>e</sup>) . . . . . 4 »  
1. Cloches matinales. — 2. Cloches mélancoliques.  
— 3. Air de Carillon. — 4. Cloches de Fête.  
— 5. Cloche de deuil. — 6. Cloche du Soir.

**Idylle** (6<sup>e</sup>). . . . . 1.50  
**2<sup>me</sup> Suite pour Piano.** (Op. 43)  
No 1. **Rencontre** (Sous bois) (7<sup>e</sup>) . . . . . 3 »  
No 2. **Ivyresse** (6<sup>e</sup>) . . . . . 2 »  
No 3. **Souvenance** (6<sup>e</sup>) . . . . . 1 »

## Musique Instrumentale

### *Violon et Piano*

**Adagio pathétique** (7<sup>e</sup>) (Extrait du 1<sup>er</sup> Concerto de Violon). Op. 10 . . . . . 3 »  
**Idylle** (6<sup>e</sup>) . . . . . 1.75  
**Nocturne** (6<sup>e</sup>) . . . . . 2.50

### *Violoncelle et Piano*

**Élégie** (2<sup>e</sup> Romance sans paroles) (6<sup>e</sup>) . . . . . 2 »

### *Flûte et Piano*

**Idylle** (6<sup>e</sup>) . . . . . 1.75

### *Ensemble de Harpes*

**Carillons Blancs et Carillons Noirs** (transcription de l'auteur) (6<sup>e</sup>).  
No 1. **Cloches Matinales** (2 Harpes) . . . . . 2 »  
No 2. **Cloches mélancoliques** (2 Harpes) . . . . . 1.70  
No 3. **Air de Carillon** (4 Harpes) . . . . . 2.50

### *Orchestre*

**Adagio Pathétique** (Solo de Violon).  
Partition d'orchestre . . . . . 6 »  
Parties d'orchestre . . . . . 10 »  
Chaque partie séparée . . . . . 1 »  
**Élégie** (Solo de Violoncelle).  
Partition d'orchestre . . . . . 3 »  
Parties d'orchestre . . . . . 5 »  
Chaque partie séparée . . . . . 0.75  
**Idylle** (en location).  
**Nocturne** . . . . . » »

## Musique Religieuse

### *Chant Religieux* (Paroles Françaises)

**Imploration**, paraphrase du Psaume "Parce Domine." Solo de baryton ou contralto et chœur à voix inégales avec accompagnement de Piano ou Orgue (ou Orchestre, en location) . . . . . 2 »  
La partition chant seul . . . . . 1 »

### *Chants Religieux* (Paroles Latines)

**Parce Domine** (*Imploration*) Solo de baryton ou contralto et chœur à voix inégales avec accompagnement de Piano ou Orgue (ou Orchestre en location) . . . . . 2 »  
La partition chant seul . . . . . 1 »

### *Motets divers* (Paroles Latines)

#### *A une voix*

**Ave Verum** (en *ré*) solo de Mezzo-Soprano ou Baryton avec accompagnement d'Orgue et Violon . . . . . 2.50

### *Motets divers* (suite)

**Benedictus** (en *fa*) solo de Soprano ou Ténor (Harpe *ad libitum*) avec accompagn. d'Orgue . . . . . 1.25  
**O Salutaris** (2 tons: *ré* et *si* ♯) (Harpe *ad libitum*) avec accompagnement d'Orgue . . . . . 1.25  
**O Salutaris** (en *ré* ♯) solo de Soprano ou Ténor avec accompagnement d'Orgue, Violoncelle et Harpe . . . . . 2.50  
**Pie Jesu** (en *mi*) Soprano ou Ténor (avec Violoncelle *ad libitum*) avec accompagn. d'Orgue . . . . . 1.75  
Le même en *si* ♯ . . . . . 1.75

#### *A quatre voix*

**Benedictus** Solo et chœur . . . . . 1.25  
**Pie Jesu** (2 tons: en *mi* et en *si*) et chœur avec accompagnement d'Orgue et Violoncelle, *chaq.* . . . . . 1.75

Alphonse LEDUC. - Emile LEDUC, P. BERTRAND & C<sup>ie</sup>. Éditeurs. 3. Rue de Grammont. - PARIS